CHAPTER - 1

D. H. LAWRENCE

A Study of Instincts
D. H. Lawrence is eminently known as a novelist, a critic but less known as a poet and a short story writer. His critical writings are scattered in his voluminous correspondence with literary friends as well as in his Prefaces, Forewords and Reviews. We can find a difference of opinions among critics regarding his poetry. Alvarez treats his poetry as “very fine indeed, with a fineness of perception and development” in context of his originality as a poet. According to T.S. Eliot, the mind of Lawrence “always waver between dislike, exasperation, boredom and admiration”. R.P. Blackmur finds his poems as “the ruins of great intentions” which “may admire and contemplate”. E. M. Forster considers him only as a novelist and as a poet, his songs predominate “the rapt bardic equality”. But Harbert Grierson and J. C. Smith feel that “good judges believe that his poems will out live his novels”. A reviewer of Times Literary Supplement finds Lawrence as a “a mere natural artist, and a finer one, in verse than in prose”. Therefore, J. M. Murry considers his poetry “as the most neglected of his achievement”.

But the present study concentrates on his poetry and finds him out as a great poet and as a natural artist of instincts. He was always guided by his desire to break down the barriers to spontaneity and to integrate our submerged, fundamental selves with our overt lives. He believed that the key to greater self-realisation is body’s natural wisdom of its immediate desires and aversions. The person who achieves the subtle awareness of his unconscious world can only fulfil his individual self and can develop a relationship with other individuals, nature and society. Therefore, he believes,

“My great religion is a belief in the blood, the flesh as being wiser than the intellect” that he writes in a letter which makes him a matured writer. He further adds;
"We can go wrong in our minds. But what our blood feels and believes and says is always true. The intellect is only a bit and a bridle ...... All I wants is answer to my blood, direct, without fribbling intervention of mind, or moral, or what – not".9

Lawrence, like P. B. Shelley, was in search of a spark of the Divine in our souls and feels that this spark is intenser in the poet than in the ordinary man. In common people, the ashes of worldliness extinguish the spark but the poet keeps them much longer. The poet is not always in the privileged mood of inspiration and that only the Divine voice can express.

We can find such moments of expression in which Lawrence has expressed with Knud Merrild with whom he passed some time in close intimacy in Mexico,

“I believes: that I am I.
“That my known self will never be more than a little cleansing in the forest.
“That gods, strange gods, come forth from the forest into the clearing of my known self, and then go back.
“That I must have courage to let them come and go.
“That I will never let mankind put anything over on me, but that I will try always to recognise and submit to the gods in me and gods in other men and women.
“There is my creed. He who runs may read. He who prefers to crawl, or to go by gasoline, can call it rot”.10

For the romantic, the source of inspiration is external but for Lawrence, it is a part of poet’s own being i.e. ‘the known self’. The total being of man is replete with mysterious ‘dark’ instinct of which he is normally unaware but the promptings from ‘the dark forest of soul’ clear the dark forest which is ‘the known self’ of the poet. It becomes the part of poetic creation. Lawrence, thus, becomes a poet of instinct with a difference in English poetry.
Lawrence is a poet of feeling and emotions but he lacks the mechanic art of poetry. He does not follow the discipline of poetry as he believes in the poetry of soul rather than poetry of ear that Lawrence wrote to Marsh in reply to his letter when he demanded a work of formal exactness for his anthology of Georgian Poetry.

"I think I read my poetry more by length than by stress....... I think more of a bird with broad wings flying and lapsing through the air, than anything, when I think of metre........ It is the lapse of feeling, something as indefinite as expression in the voice carrying emotion. It doesn’t depend on the ear, but on the sensitive soul".11

He believed in the art of spiritual content where he perceives the nakedness of soul that he writes in a poem of Birds, Beasts and Flowers:

And yet the soul continuing, naked footed, ever more vivid embodied Like a flame blown whiter and whiter In a deeper and deeper dark-ness Ever more exquisite, distilled in separation.12

Therefore, it is not easy to assess Lawrence’s achievement in one particular literary genre. A person who is seriously interested in Lawrence as an instinctive poet will readily assent to the views as expressed by a critic:

The saying that the age produces the man is one that does not apply to Lawrence. He did not belong to his age, nor indeed to any age. He was a phenomenon that may appear in any century and be equally unexpected in each. A Poet, who composed some of the most beautiful and impassioned verses of his generation, a novelist who according to one great critic, “has written in almost all
his books more greatly than any other English writer of his
time', a short story writer who produced gems of
incomparable lusture, a dramatist who created daringly and
brilliantly, and still the one great tragic failure of his time,
because he never succeeded in self appointed task of
expressing the inexpressible.13

Lawrence is a poet like other important poets who grows to height of greatness
when we read his poems deeply. A reader realises that Lawrence is a creative writer of the
first rank. Though much has been written about Lawrence, on his fiction, yet his poetry
requires a serious critical attention to the end which crave his feelings, experiences
and instincts. Hazlitt, in ‘The Conversation of Authors’, highlights that it is difficult to
catch the full expression of inspiration in writings of a poet as he does not incorporate
every moment of his life in his works.

Writing for Lawrence was part of a unified effort to expand and perfect the entire
arena of human experience. He allied his art with polenical attempts to engage other
people in constructing or at least some form of comprehensive order that would make the
world less difficult to live in. He brought in his writings such efforts and themes of his life
and make them subjects of direct analysis and experimentation: always recognizably
autobiographical as self dramatizing his constant search for relationships in which
spontaneous passions flow easily among people. He brings the reader forcibly into his
works as well, for his characteristic mode of writing invites the reader’s heated
participation in the author’s dialectics. It is worthwhile to quote D. H. Lawrence who
himself warned while reading his poems, which are full of powerful expression of
instincts:

Whoever reads me will be in the thick of the scrimmage and
if he doesn’t like it-if he wants a safe in the audience – let
him read some body else.14

Lawrence ranks among one of the most original poets of our age. Pinto considered
him as ‘a poet without a mask’ interpreted that nearly all the famous poets used the mask
of some sort in their works. Lawrence, in his ‘Preface’ to ‘Collected Poems’, (1928),
revealed his poems in the instinctive order and thus uttered:
Because many of the poems are so personal that in their fragmentary fashion, they make up a biography of emotional and inner life.\textsuperscript{15}

The Collected poems of D. H. Lawrence, was published in two volumes by Heinemann in 1928 and in a single volume edition in 1929, which was divided into two sections: ‘Rhyming Poems’, and ‘Unrhyming Poems’. But the classification was not appropriate and Vivian de Sola Pinto rearranged his poems, under the title The Complete Poems of D. H. Lawrence. Pinto, who made a life long study of Lawrence’s works and was Professor of English at the University of Nottingham, England till his retirement while Warren Roberts was Director of the ‘Humanities Research Center’ at the University of Texas. The book includes his ‘Nature Poems’, ‘Love Poems’, ‘Autobiographical Poems’, ‘Pansies’ and ‘Nettle Poems’, ‘Last Poems’, and also his ‘Uncollected Poems’, which incorporate the body of his ideas, feelings and instincts. It is an important contribution to English poetry.

His poems are always didactic in nature as he worked on the dictates of the unconscious world. Though he tried to communicate his views intellectually in a convincing way, but failed. He was essentially a mystic poet like Blake. As a philosopher he has weaknesses and as a poet, he has used his inner instincts which should be taken into account.

D. H. Lawrence was one of the great poets who utilised internal compulsion of instincts in his poetry in order to seek relief. His poetry was guided by his desire to break down the barriers to spontaneity and to reintegrate our submerged fundamental selves with our overt lives. It is pertinent to quote his letter which reveals his views:

\begin{quote}
I think one has as it were to fuse one’s physical and mental self right down to produce good art.\textsuperscript{16}
\end{quote}

Lawrence felt that his art was personally therapeutical, as his creative works enabled him to live sanely and in close contact with the reality of his experience. His poetry was an instinctive exploration of his own soul. Writing, he believed, was a part
of the passionate struggle into conscious being, and it could untie the knots that bound
to repeat overt feelings: “I always say, my motto is ‘Art for my sake’, he remarked in a
gay formulation of his most serious aesthetic”.\textsuperscript{17}

The poetry of D. H. Lawrence is essentially unique in a sense that he was a
modern poet and yet he did not belong to any particular school of poetry. Paradoxically enough, his poems were published in both — Imagist and Georgian anthologies. But he always thought himself different from them. Poetry was a means
for him through which he tried to express his relations with the world. This
relationship may be negative and the poet might assume the role of a satirist: but when
this relation is positive he became a prophet. Therefore, W. H. Auden considered him
more than a poet:

A few writers however like Blake and Lawrence, who are
both artist and apostles and this makes a just estimation of
their work difficult to arrive at.\textsuperscript{18}

In fact, Lawrence was a conscious innovator as a poet. In his essay on,
‘Lawrence and Expressive Form’, R. P. Blackmur makes a carefully reasoned attack
on Lawrence’s poetry and called him, ‘poet without a mask’. He has emphasized that
for the production of a good poetry mask is necessary. While quoting on Lawrence’s
note as published in his ‘Collected Poems’ (1928) he asserted :

A young man is afraid of his demon and puts his hands
over the demon’s mouth sometimes........And the
things the young man says are very rarely poetry.\textsuperscript{19}

He further added :

I take the young man in the quotation to be just what
Lawrence thought he was not, the poet as crafts man,
and the demon exactly that outburst of personal feeling
which needed the discipline of craft to become a poem.\textsuperscript{20}
By the ‘demon’, Pinto expresses that Lawrence does not mean a ‘mere outburst of personal feeling’ but treats it ‘a pure passionate experience’ as declared by Lawrence in the ‘Forward’ to ‘Fantasia of the Unconscious’. Experience to him was at a deeper level than the personal one. In the ‘Introduction’ to the ‘Collected Poems’ (1928), Lawrence proclaimed that ‘the demon is timeless’. It is ‘demon’ what William Blake called the fourfold vision, and what the Greeks called the ‘Muse’. Equally misleading is the interpretation of ‘the young man’ as craftsman. By ‘the young man’ Lawrence here means the immature writer who wants to use himself as a mask in order to hide his instinct before the public and to write poems in the imitation of fashionable verse—forms. Like Johnson’s criticism of Milton, Blackmur’s essay is an important piece of criticism on Lawrence that reveals valuable elements of truth in his poetry. His main concern is to highlight the poetry of Lawrence which enlightens ‘the fallacy of the faith in expressive form’. He therefore, defines it as the belief:

If a thing is only intensely enough felt its mere expression in words will give it satisfactory form, the dogma, in short, that once material becomes words, it is its own best form.21

Pinto emphasizes that no English writer has held dogma in the crude form as stated by Blackmur. Some of Lawrence’s personal statement about his instinctive poetry are relevant here to quote. His early letter dated 18th Aug., 1913 written to Edward Marsh that Blackmur has not quoted and in which Marsh had objected the rhythms of some of his poems he wrote:

“……. I think, don’t you know that my rhythms fit my mood pretty well, in the verse. And if the mood is out of joint, the rhythm often is. I have always tried to get an emotion out in its own course, without altering it. It needs the finest instinct imaginable, much finer than the skill of craftsmen. That Japanese Yone Noguchi tried it. He doesn’t quite bring it off. Often I don’t—sometimes I
Lawrence does not reject ‘Craftsmanship’ but he has advocated a kind of ‘Craftsmanship’, which is different from the traditional forms. He confesses that it, ‘needs the finest instinct imaginable much finer than the skill of craftsman’. His sweeping statement that “skilled verse is dead in fifty years” requires an additional qualification to critically examine the statement. Probably he meant for skilled mechanical of traditional verse forms. Lawrence once said that to be honest in writing, one has to write froms some point of view, to be conjectured. One can not write without feeling - and feeling is bias. Art becomes immortal when it presents feeling, honestly and freely. Feeling is a balance between a reader and a writer and it is a basis of success of artist. Lawrence believe that profound, deep and lasting desires constitute our ‘vital’ emotions which spring up from our innocent core of heart. They are the holy Ghost within us, well-formed, profoundly objective and stand upon the test of time. Such vital and sincere emotions become, ‘the mind’s connivance, and the guiding force in both life and art’.

Keith Sagar, a critic on D. H. Lawrence perceives his poetical works as a record of his own aspirations, struggles and profound experiences, while Gemini Salgado finds most of Lawrence’s early poems autobiographical, both in their subject-matter and setting. Lawrence’s critical theories and judgement emerge directly from his integrated view of the self. He is a maker of new doctrine of life and morality. He is a priest of life deeply initiated into dark mysteries of living and fearing nothing but life itself. His subject is nothing but his own reverence for the incalculable heights of gestures of life.

In his ‘Introduction’ to the American Edition of ‘New Poems’ (1918) Lawrence gives the mature statement of his poetic theory and describes it as, ‘The poetry of the beginning and the poetry of the end’. He writes:

> It is of the nature of all that is complete and consummate. This completeness and consummateness, the finality and the perfection are conveyed in exquisite form: The perfect symmetry, the rhythm which returns upon itself
like a dance where the hands link and loosen and link for the supreme moment of the end. Perfected bygone moments, perfected moments in the glimmering futurity, these are the treasured gem-like lyrics of Shelley and Keats.26

Elizabeth Bowen while appreciating his poetry, thus uttered:

We want the naturalistic surface, but with kind of internal burning. In Lawrence every bush burn.27

The bush burns brighter in some of his poems than in orders, but it burns brightest when it gets a passionate private vision which becomes objective in exacting his technical search.

Lawrence is not only the English poet of the 20th century, but a master of like. Like a prophet he teaches our so that it may feel the pulse of humane poise and creative fire. But for Leavis his poetry is monotonous and hysterical generally and some of his works are unflawed. But his genius lacked to provide space for laughter and tolerance in his poetry.

Philip Thody in ‘Twentieth Century Literature’, considers it the merit of Lawrence as an instinctive poet:

What Leavis admired in Lawrence was not only his reverence for life and the authenticity of his moral responses, but his ability to tell the truth about human experience.28

Therefore, Lawrence was considered as a dangerous poet who was deeply instinctive on certain subject which were considered as a taboo in sophisticated society. Therefore, they did there best in order to prevent Lawrence from writing at all. If these reviewers are accepted, they will grudgingly acknowledge that Lawrence is one of the most interesting poet of modern era. While composing poetry Lawrence
took care of each emotion to take an original shape. Therefore, it becomes innovative and unconventional when critics treated that his verse lacked polish. Lawrence thus explained them, “It need the finest instinct imaginable, much finer than the skill of the craftsman”. When Marsh pointed out about the metrical irregularities in his verse, Lawrence responded, “It is the hidden emotional pattern that makes poetry not the obvious form”. Ezra Pound in *The Poetry Review* also stated that any good poem is governed not by conventional metrical patterns but by an ‘Absolute Rhythm’. It is a rhythm in poetry which corresponds exactly to a shape of emotion which can be well expressed on the plane of poetic flame and that of experience of instincts.

Lawrence was against the main stream of modernist theory and grew more consistent in his view that sensibility of the artist should appear unhindered and undisguised in his work. He was of the view that an author should speak without hiding his self and his voice should be the honest articulation of his feelings beyond the limitations of personal, rational cognition, and it would make art effective, analytic, exploratory and revelatory both for readers and the poet alike. Lawrence trusted in the power of intuition in order to reveal reality. He considered intuition as a direct, ‘sensual knowledge’, and treated intuitive cognitions more complex than rational ideas and impressions. He further has explained that intuition alone can make man aware of man, in a large living world.

He says that authorial presence in self portraits or in the signatory marks of his unusual sensibility maintains an eternal relationship between the living artist and the symbolic universe of his poems.

Therefore, Lawrence, from the very beginning, was considered as an intuitive and original talent. Edward Thomas, in his review of *Love Poems and Others* called his volume as the ‘Book of the Moment in Verse’ and found Lawrence’s sacrifice of lyrical smoothness in order to promote element of intensity with directness in his poetry and said:

‘……But whether the verse is always relevant or not, Mr. Lawrence writes in a concentration so absolute, that the poetry is less questionable than the verse’.  

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Ezra pound, referring the same volume wrote to Harriet Monroe who was the first editor of poetry published in the year 1913,

Lawrence has brought out a volume. He is clever. I don’t know whether to send in a review or not – we seem pretty well stuffed up with matter at the moment, (D.H. Lawrence whom I mentioned in my note on the Georgian Anthology) detestable person but needs watching. I think he learned the proper treatment of modern subjects before I did. That was in some poems in the English Review: Can’t tell whether he has progressed or retrograded as I haven’t seen the book yet. He may have published merely on his prose rep.32

Lawrence’s response to poetry was intuitive, instinctive and spontaneous in order to integrate the submerged fundamental desires hidden within ‘self’ of man. The whole range of Lawrence’s creative art is a struggle for some sort of discovery which is concerned with human life in the world. According to Lawrence, the business of true art is to reveal the relation between man and his circumbient universe at the living movement.33

Therefore, he believes that true poetry can not be alienated from life as it is the instinctive response related to movement of life of man. In his essay, ‘Morality and the Novel’, Lawrence expounds that art, artist and their relation to man in the universe are integrated and interlinked. He quotes Van Gogh’s paintings which are true in art as they maintain a distance from the artist and the object but it is not possible in poetry:

It is a revelation of the perfected relation, at a certain movement between a man and a sunflower. It is neither man-in-the-mirror, nor flower-in-the-mirror, neither is it above are below or across anything. It is between everything in the fourth dimension.34
To Lawrence, a good piece of poetry blends quality of eternity, perfection and the quality of momentaneousness. Intuitive art is a pure relationship between the artist and the eternal universe which establishes a bond between life and art of artist:

‘...Our life consists in the achieving of a pure relation between ourselves and the living universe about us’.

Lawrence’s poetry is not discriminating on the ground of sex-classification. It is neither male nor female but it is intuitive, deep and intimate in relationship on the basis of experience of instincts in life. It should not only explore and depict the profound and mysterious relationship between sexes which would enable them to know and understand each other intuitively. In his major novel The Rainbow (1915) and its sequel Women in Love (1921), Lawrence explores human relationships on the ground of psychological and intense poetic feelings. He combines realism with poetic symbolism which reveals the real ‘self’ of his characters which are hidden and unexplored. In Sons and Lovers (1912), he has highlighted the mysterious emotions in order to liberate himself for a free and frank response to life. He thought that art becomes fictitious when the artist’s response to consciousness, shuts out sensual knowledge and denies experimental world in fullness. A poet should speak in his own voice intuitively, which becomes the most honest articulation of his feelings. The complexities of life are often intractable for coherent personal vision and then cannot be separated from the art work. If it is so, poetry becomes merely self-advertisement, sensational, egotistic and ecstatic but not instinctive in response. Graham Hough in Preface, to The Dark Sun A Study of D. H. Lawrence, expounded:

‘... But as I brooded on the religion of humanity, the religion of evolution, the religion of social and scientific progress, the flesh wearied on my bones. I gradually came to feel that the only recent English writer besides Yeasts to break into new spiritual territory outside the Christian boundaries was D. H. Lawrence’.

The validity of the best sort of ‘skilled verse’ in pure art that Lawrence recognizes in his letter to Marsh where he expresses:
Poetry of that which is at hand: The immediate present. In the immediate present there is no perfection, no consummation, nothing finish. The strands are all flying, quivering, intermingling into the web, the waters are shaking the moon. There is no round, consummate moon on the face of running water, nor on the face of the unfinished tide. There are no gems of the living plasm. The living plasm vibrates unspeakably, it inhales the future, it exhales the past, it is the quick of both, and yet it is neither.\(^{37}\)

Where for art is concerned, Lawrence distinguished his art between ‘traditional form’ on the one hand and ‘an expressive organical form’ on the other. Coleridge, has called the expressive form as the organic form and differentiated it with mechanical regularity. He also explains that “it is innate, it shapes, as it develops itself from within, and the fullness of its development is one and the same with the perfection of its outward form”.\(^{38}\) To Lawrence, it is an image which attempts to reproduce, ‘the unspeakable vibrations of the living plasm’. Pinto, here expounded that the real contrast is not with ‘mechanical form’ but with the ‘traditional form’. In the traditional form, it expresses the poetic sensibility which the poet shares with the whole of his nation or linguistic group. Therefore, traditional form is a mask which covers the poet’s instincts and his personality. Thus the mask becomes a hindrance to feelings of poet rather than it proves a help to the poet’s response to life. Apart from it, in traditional forms, real value is attached to ‘Mask Poetry’ which can be produced by skilled and sensitive craftsman on certain suitable occasions. It may degenerate real poetry on the pretence that there is a society which shares the sensibility embodies in traditional forms while no such society in reality exists. But D. H. Lawrence and W. Blake the two major prophetic poets who solve their problems of response by breaking all barriers of the mask. Therefore, Lawrence has to create an organic or expressive form in order to express his naked, intuitive, passionate experience in a world where nobody shares his poetic sensibility, but they live up to their ‘heroic self-confidence’ and technical skill of the highest order.
In the present age of science and realism, Lawrence’s poetic genius blossoms in prose forms like *The Rainbow*, *St. Mowr*, *Women in Love* and *The Man Who Died*, rather than his poetic works. But Pinto believed that he said something in his verse, that he could never have said in prose, and his best poems are among the most valuable and significant in the English language written in the twentieth century. In Lawrence’s opinion Blake’s ‘Songs of Experience’ and Wordsworth’s ‘Resolution and Independence’ are the prophetic poems, which according to Lawrence, incorporate poetry of this immediate present, instant poetry...... the unrestful, ungraspable poetry of the sheer present, poetry whose permanency lies in its wind like transit. A critic uttered thus:

His belief in a ‘poetry of the immediate present’, poetry, 
in which nothing is fixed, static or final, where all is 
shimmeriness and impermanence and vitalistic essence, 
arose from this mistaken notion of technique.39

Lawrence believed that ‘a complete imaginative experience, which goes through the whole soul and body can renew our strength and our vitality’.40 He saw a poem as the ‘utterance of the consciousness of the wholeness’.41 For Lawrence, Keats’s ‘Ode to a Nightingale’, represents an encapsulation of ‘perfected bygone moments’42 and Shelley’s ‘To a Skylark’ encapsulates ‘perfected moments’ in the ‘glimmering futurity’.43 Both the odes as treasured gemlike lyrics of Keats and Shelly provide Lawrence as he expounded with ideas of reference - that prefect form in verse can only be associated with the past or future, (and forgetting its back draws). Lawrence here ‘detects in its beauty, its exquisite finality, the insidious appeal to nostalgia’. And to immortalize perfect imagined moments in the past or in the future, may leave one with crystalline, pearl-hard jewels, the poems of the eternities.44 But it is a distraction from living in ‘the moment, the immediate present, the ‘Now’ and ‘the seething poetry of the incarnate ‘Now’ is supreme, beyond even the everlasting gems of the before and after’.45 At the same time Lawrence’s impassioned evocation of the immediate present gives another marvelous statement: ‘The perfect rose is only a running flame, emerging flowing off and never in any sense at rest, static, finished’.46
Therefore, a poem is only a good poem, if it presents the manner of our real perception and it cannot present this manner if it omits to consider the way in which we modify our experience by our beliefs or regard our private construct-systems as being essentially mirror images of external reality.

It has often been pointed out that the poet, in the act of writing, is almost never using only his conscious intelligence. It appears to him that his conscious ratiocinative mind is augmented by promptings from the depths of his unconscious, and that all his faculties of perception - instinctual, emotional, cerebral and sensual - are operating as a unity. He experiences a sense of freedom and power which never comes to him at non-creative moment. Again the experience occasioned by a poem is not a momentary event, abruptly begun and ended. It is a process; and, while still simplifying the truth, it is an experience of the contemplative imagination, having a unique tranquility, in which the elements of sense, thought and feeling actively combine. Essentially we may say, the theory of poetry is concerned with imaginative or contemplative experience, created through a certain metrical ordering of words, and with the value of such experience.

Poetry as such is to be judged by the quality of imaginative experience it gives, and not by the test of moral goodness, or of truth in reference to something outside itself.

Lawrence has firm belief in the vigorous creative power of the artist, a strange force, some mysterious intuitive power within him. This vital force is behind every artistic creation, and the artist has no choice but to submit it with reverence. The artist has to struggle within his own soul in mystery, and this stirs up his creative activity.

Lawrence thinks that art is not just an object of decoration but it is an emotional force. He says that a work of art is not merely something beautiful in shape, but must explore and convey some powerful emotion which should be intelligible to all those who wish to enjoy the work. While expressing his convictions about his observation on Earnest Colling's drawings, in a letter Lawrence said:
Don’t tell me, It is merely beautiful form and space fillings: That means tour de force. The thing must be the expression of some strong emotion or idea. 47

Art is wholly spontaneous which is the product of an immediate impulse as a tool of self expression or communication. But it decays and dies with decline of the impulse. Any artist can not get a level of perfection, it becomes imperfect and limited; Since perfection is a gradual process and is the outcome of knowing and that of being conscientious but it is alien to spontaneity. Lawrence rejected all such perfection and everlastingness as the great works of art are permanent monuments of instincts and feelings which are too much of a good thing. He loved woods and admired Eutrascans because they erected wooden temples which could survive longer in place of the great buildings and truly finished works of art though they possess exquisite beauty. In music, therefore, Lawrence commended the folk songs for they originate from immediate impulse and is a slight thing. An artist, in Lawrence’s opinion, must devise methods of expression which may surpass his conscious understandings and rational view-points while giving voice to them because he is implicated in the general distortions and limitations of consciousness.

The incoherent complexities of life for coherent personal vision should not be excluded from work of art. Lawrence, therefore, trusted in the power of intuition in order to represent reality for making art effectively analytical, exploratory and revelatory both for artist and audience alike. R. P. Drapper in Lawrence’s The Critical Heritage has rightly remarked:

It appears to us that Mr. D. H. Lawrence is one of those rare writers, who intends only to tell the truth as he sees it, and nothing but the truth. 48

Lawrence strongly emphasizes that art should not be dominated either by the mental consciousness or by the intuitive awareness, but it should be a spontaneous expression of the entire consciousness of man-mental intuitive, and instinctive:
An artist is one, who through the imposition of form on his particular material, creates for himself, and potentially for others, a unified contemplative experience, highly objective in character: a poet is one, who through the metrical arrangement of words creates an experience of this kind; and a metrical arrangement of words having such an effect is a poem.\textsuperscript{49}

The emotion which Lawrence seeks to produce is intuitive and his poetry is, therefore, spontaneous, naïve and intuitive. Lawrence feels that it is quite futile to reduce poetry to rules or to keep a poem in order. He expounded that the measurement of lines by feet and stress, with its suggestion of footsteps hitting the earth, is all wrong and against the spirit of naturalness and spontaneity and thus expounded:

\begin{quote}
I think more of a bird with broad wings flying and lapsing through the air, than anything, when I think of meter... It all depends on the pause - the natural pause, the lingering of the voice according to the feeling – it is the hidden emotional pattern that makes poetry, not the obvious form. It doesn't depend on ear, particularly, but on the sensitive soul. And the ear gets a habit and becomes master, when the ebbing and lifting emotion should be master, and the ear the transmitter. If your ear has got stiff and a bit mechanical, don’t blame my poetry.\textsuperscript{50}
\end{quote}

According to Lawrence, the successful poems are those where the structure simply follows the rhythms of the emotion which can make it extraordinarily lovely and satisfying. The idea gets the modulations of individual and becomes a unique thought and feeling supported by unique rhythm and candence.

True poetry enables us to know ourselves and the world we live in a better way. It also sharpens reader’s sense of values and his sensibility and makes him feel life-like. It has the restorative power which does not imply that art offers remedies for
human maladies, but it is the power of prophet and visionary which strengthens the spirit of man. True poetry reveals the varied aspects of life and leaves it upon readers to find out solutions of their problems. Lawrence therefore, has said:

\[ \text{The business of art is never to solve, but only to declare.}^{\text{\textsuperscript{51}}} \]

Poetry to Lawrence was therapeutic, as it enable man to live sanely and to be in close contact with the instinctive experience. His poetry was essentially an exploration of one’s own soul. Lawrence appreciates Cezanne as he made a tremendous struggle to free himself from readymade systems of society and that of the mental concepts. Cezanne brought a revolution in art by focusing on the artist’s intuitive awareness of the world.\(^{\text{\textsuperscript{52}}}\)

Lawrence’s poetry emanated from the depth of his being and struggle for years to get out ‘inchoate bits’ from underground of his consciousness. He would make them innate and spontaneous and would love to use intellect consciously in order to give them not more than human perfection. When being dissatisfied with his written verse or instead of filling, clipping, inserting or transposing, as most of the poets do, he usually rewrote it. Aldous Huxley thus explained:

\[ \text{In other words, he gave the demon another chance to say what it wanted to say……… He was determined that all his produced should spring directly from the mysterious, irrational source of power within him. The conscious intellect should never be allowed to come and impose, after the event, its abstract, pattern of perfection.}^{\text{\textsuperscript{53}}} \]

Lawrence’s thought is always adventurous, and aspiring, how deftly he may vary in tone and focus or how aptly he alludes to many of Christ’s saying and parables when he blurs:

\[ \text{He who would save his life must lose it. But why should he go on and waste it? Certainly, let him cost it upon the water, whence and how and whither it will return is no} \]
matter, it terms of values. But like a poppy that has come to but when he reaches the shore, when he has traversed his own and come to the beach to meet the unknown, he must strip himself naked and plunge in, and pass out, if he dare. And the rest of his life, he will be a stirring at the unknown, cast out upon the waters. But if he does not plunge in, if he dare not take off his clothes and him self naked to the flood, then let him prowl in rotten safety, weeping for pity of those he imagines worse off than himself. He dare not weep aloud for his own cowardice. And weep he must, so he will find him objects of pity.54

Dr. Johnson’s definition, which he aptly remarked while expressing his definition of genius and which suits Lawrence well when he said: Good sense alone is a sedate and quiescent quality, which manages its possessions well, but does not increase them.55

Further more, he expounded, “a mind active, ambitious and adventures, always investigating, always aspiring; in its widest searches still longing to go forward, in its highest flights, still wishing to be higher, always imagining something greater than it knows, always endeavouring more than it can do”.56

This definition itself echoes in Lawrence’s own dictum:

“Man is a thought adventure”57

No survey on Lawrence’s instinctive poetry would be complete without referring to two biographical studies on Lawrence — The Life and Works of D. H. Lawrence by H. T. Moore and that of R. Aldington’s Portrait of a Genius But.....Though frankly biographical in nature and design appeared in 1950 they contain comments and discussions of Lawrence on poems of different sections. Vivian de Sola Pinto’s book, D. H. Lawrence Prophet of the Midlands, published in 1951, is a major work of profound critical interest in Lawrence’s work. In 1964 Pinto co-
edited ‘The Complete Poems’ with F. W. Roberts. The ‘Introduction’ of this book, D. H. Lawrence Poet Without A Mask aroused the indignation of Henry Gifford which led to a controversy that first appeared in the Critical Quarterly. Pinto is of the opinion that even Lawrence’s bad poems are important, because they are the experiments of a major poet groping his way towards the discovery of a new kind of poetic art.\(^5\) He concedes that Lawrence’s poetry was at best a secondary pre-occupation of Lawrence. He expresses that “there can be no question that Lawrence’s poetic genius finds its fullest expression in Prose Works like The Rainbow, Woman in Love, St. Mawr, and The Man Who Died”.\(^5\)

Equally appealing is Salgado’s review in ‘The Critical Quarterly’ which highlights emotional intensity of personal feelings in his poetry. Lawrence ignored metrical patterns and sometimes sacrificed even the language itself because he wished to achieve immediate naked vision. It accounts both his success and failure as a poet. Salgado regards Lawrence as an important poet for his unconventional and revolutionary views that changed our notions of the possible.\(^6\) Thus, Lawrence’s view of poetry is directly linked with experience and it reflects his merits and demerits as an instinctive poetic genius.

R. P. Drapper’s essay on Lawrence’s poems reveals and illustrates his viewpoints that he was anti-traditional in approach and was also a romantic poet:

As a poet Lawrence belongs to the romantic tradition, but he also relates to that tradition to what is familiar and common place. The wonderfully sinuous, incantatory, quality of his mature free verse is a new triumph of Romanticism.\(^6\)

R. P. Drapper records a lot of striking features of Lawrence’s poetry, viz, themes, ideas, symbols, imagery, intuitiveness, repetitive and transmuting techniques with the elements of didacticism and symbolism.
It is Lawrence's deep integrity to his instinctive response to the verse form that makes him inevitably an intuitive poet. He is a poet of powerful philosophical and moral vision who enriches our world of human experience.

F. R. Leavis perceptively observes the poetry of Lawrence and declares: "What is so remarkable about Lawrence's irony is that, astringent as it may be, it never has a touch of animus; never a touch of that egoistic superiority which makes the ostensibly comparable work of other writers seem cheap...."62

Acknowledging Lawrence's contribution to the English literature, Leslie A Fielder in his Preface to ‘Love and Death in the American Novel’, writes:

‘Of all the literary critics who have written about ‘American books, the one who has seemed to me closest to the truth, even at those points where I finally disagree with him, and who has brought to his subject an appropriate passion and style, is of course, D. H. Lawrence’.63

Lawrence was the first poet who instinctively responded to what is now known as the ingenuity of American Art. Through his instinctive insight Lawrence observed that in American Novels women are presented in pairs, one fair and the other dark; so that the blonde represents virtue and the brunette untamed passion. In ‘The Last of the Mahicans’ he discloses his views on ‘two women’ as:

For the first time we get actual woman; the dark, handsome Cora and her frail sister, the white Lily. The good old division, the sensual woman and the clinging, submissive little blond, who is so pure.64

He strongly dislikes such classification of woman as she is only one in the world. It is his cry for reality in poetry which makes him a distinguished genius poet. Saundra Gilbert, in her book ‘Acts Of Attention’, also says that the poems of D.H. Lawrence (that came out in 1972), try to interpret, evaluate and trace the process and
evolution of Lawrence’s poetry. She records that in his poetry, the three major personal (voices) are in conflict. The three voices are those of the young man (the orthodox and self-conscious victim of existing literary conventions), the novelist (the more skilful, rational but intrusive persona), and the demon (the visionary inner voice, the dark god, the Lawretian unconscious), the true voice of the mature poet. She gives her viewpoints on the basis of poetry of Lawrence and discovers through *Look! We Have Come Through!*, *Birds, Beasts and Flowers*, *Pansies and Nettles*, where Lawrence achieves a sustained religious affirmation of life and the principal of life.

Enright, a prominent figure among the ‘Movement Poets’, attacks the formalist critics of Lawrence’s poetry and exposes the hollowness of this approach in understanding the Lawrentian poetry which emphasized the naked vision in place of formal perfection. In this review of the ‘Complete Poems’ he presents two approaches in order to understand Lawrence’s poetry. First, the poetry is vitiated by formlessness and the absence of ‘serious regard for the rhythm’: Secondly, it has ‘organic or expressive form’ and its rhythms convey (in Lawrence’s words) ‘the insurgent naked throb of the instant moment’.

J. G. Flacther, the most famous Georgian Poet conceded that Lawrence was an original thinker and a poet:

Lawrence is one of the few poets in English today who keeps the dual role of poetry well in mind; that is why his poetry though it may often be badly written, is never without energy and a sense of power.

Edward Garnett’s views are equally significant:

As a poet, he rehabilitates and sets before us, as a burning lamp, passion ........ a word which, in the sense of ardent and tumultuous desire has almost shed it’s the vulgar mind, its original enrooted implication of suffering. His love poems celebrate the cry of spirit of flesh and flesh to spirit, the hunger and thrill and tumult
of love’s desire in the whole whirling circle of its impetus from flames to ashes, its swift reaching out of the anguished infinity of warning nature—his love poems, I say restore to the passion, the creative rapture that glows in the verse of Keats.

Lawrence has laid emphasis on the significance of intuition in art, and his remarks are noteworthy:

By intuition alone can man really be aware of man, or of the living substantial world. By intuition alone can man live and know either woman or world, and by intuition alone can he brings forth images of magic awareness which he calls art.

Lawrence, thus associates the kinship between the real human instincts with intuition:

A deep instinct of kinship joins men together, and the kinship of flesh-and-blood keeps the worm flow of intuitional awareness streaming between human beings. Our true awareness of one another is intuitional, non-mental. Attraction between people is really instinctive and institutional, not an affair of judgment.

According to Lawrence, the imaginative vision include physical intuitional perception. A genuine work of art is best on both the known and the unknown world. The unknown aspect of art is governed by intuition and instinct. Cazame, always endeavored to keep himself away from the mental conciseness and found a continuous conflict between artist’s mind and that of his instinct and intuition. Cezame’s earlier works failed as they represented the ultimate aspect of his mental or rational consciousness. He could not become a great artist as he lacked honesty of feeling to himself. If artist’s consciousness stand for sensual knowledge and denies the empirical world, it is subjected to failure. His mind asserts itself as a cohesive infinite universe, abrogating or identifying the world outside it and abstracting all phenomenon of intellectual operations which masks the inner self of man. To Lawrence, the
responsibility of a true poet is the his deeper ‘self’ of man rather than to work on the dictates of his mind. It is ‘honesty’ of thinking that Lawrence demands from every writer. Lawrence at one place criticises Ralph Hadgson’s poem for being ‘banal in utterance’ as he expresses that the ‘feeling’ is there but the expression is unconventional, merely ‘a poetic currency’. Therefore, it is not really ‘poetry’. Lawrence, here, intuitively perceives the genuine feeling in the poem, but the poet has failed to express genuinely on the plain of feeling which has emerged.

Though Lawrence never subordinates art of life, yet he has a firm belief in the inherent significance and value of human life. F. R. Leavis has vividly remarked:

The affirmation of life was always strong in him, and he had always that profound sense of responsibility, which, whatever one may conclude about some of its manifestations, is of his strength and his genius.70

Lawrence’s intuitive perceptiveness, his occupation with the central human concerns, his uncompromising honesty, and contempt of form and convention, and, above all his fierce instinctive passion make him a poet of the singular achievement. Lawrence’s originality, itself has secured his place among poets as an instinctive poet. Lawrence demands from the creative artist, the qualities of intuitiveness, psychic integrity, boldness, honesty, emotional sensitiveness and sincerity, which build a good poetry. He does not attach importance to pure reason and heavily balances on the intellectual, moral and emotional capabilities of the poet. According to Lawrence, the modern poets may be highly intellectual but they lack intuitive perception. There response is in parts but not in totality and their thrill is mind-induced which is not participated by body response. As Lawrence has said:

But it is all a fake. Even those get a thrill, even when they call it ecstasy, from these old pictures, are only undergoing cerebral excitation. Their deeper response, down in the intuitive and instinctive body are not touched. They can not be, because they are dead. A dead intuitive body stands there and gazes at the corpse of
beauty, and usually, it is completely and honestly bored. Sometimes, it feels a mental coruscation, which it calls an ecstasy or an aesthetic response.\textsuperscript{71}

Lawrence has expounded that true poetry requires the imaginative vision, or imaginative awareness, which includes physical, intuitional perception.\textsuperscript{72} For example, just as a blind man can not have a direct experience of the imagery of a painting, similarly people without instinctive awareness are incapable of responding adequately to image of magic awareness which we call art.\textsuperscript{73} If a good poem is a product of the imagination, a true poetical work requires “the image seeing imagination”.\textsuperscript{74} Though Lawrence has much to say about poetry and poetic theory in essays, letters and introductions, yet his most important attempt as a general definition of poetry occurs in the ‘Preface’ of Herry Corssby’s ‘Chariot of the Sun’, that he wrote towards the end of his life. He took a start with this essay by demolishing some of the vague, more conventional definitions of poetry:

Poetry (some people say) is a matter of words. Poetry is a stringing together of words into a ripple and jingle and a run of colours. Poetry is an interplay of images. Poetry is the iridescent suggestion of an idea. (Lawrence accepts this much but he has something worthwhile to add.) Poetry is all these things and still it is something else. Given all these ingredient, you have something very like poetry, something for which we might borrow the old romantic name of poesy. And poesy like bric-a-brac will forever be in fashion. But poetry is still another thing.....\textsuperscript{75}

Lawrence believed that poetry is by for the best human document. It expresses a vital being. Introducing his crucial definition of poetry, Lawrence asserts:

The essential quality of poetry is that it makes new effort of attention and discovers a new world, within the known world.\textsuperscript{76}
Lawrence asserts that true poetry, an intuitive one, is the vision itself, without the paint or plaster. Lawrence thus established a mark of true poetry and calls the true poet as the practitioner of such visionary art. As he says:

The joy man had when Wordsworth, for example, made a slit and saw a primrose: Till then men had seen primrose dimly, in the shadow of the umbrella. They saw it through Wordsworth in the full gleam of chaos. Since then, gradually we have come to see primavera nothing but primrose which means we have patched over the slit.77

True poetry is totally unmasked, self-rendering visionary process in which form or structure is only of secondary importance, while poesy is a simple act of patching the umbrella, a sort of empty formalism because Lawrence notes, the fear of chaos is in parade of forms and techniques. In other words, poetry represents the principal of fixity amidst flux and of fluidity amidst stability. This sense of conflict contained within a reconciliation is the most wonderful aspect of poetry. True poetry is fearless and is a triumphantly bold and passive. It is like casting away of the umbrella so that its real face may emerge. It shows a process of being ‘naked’ as Lawrence remarked in his letter to Earnest Collins on 24th Feb. 1913 – ‘For the fire of Almighty God through one’.78

Lawrence seeks the secret of true poetry on level of communication of emotions. He defines the essence of poetry in a letter to Catherine Carswell on Jan. 11, 1916:

 .......... The essence of poetry with us in this age of stark and lovely actuality is a stark directness, without a shadow of a lie, or a shadow of defection anywhere. Everything can go, but this stark, bare rockey directness of statement, this alone makes poetry today.79
Lawrence has not been a creator of forms but he was original in his approach. His poems are free in metre and often irreducible to any precise pattern and hold us through their graphic power, poignancy, and naked sincerity. His art of narratives, the dialogues, the day-dreams, the descriptions, the fanciful reflections of a detached observer, are combined into a paradoxical and symbolical medley. His words surge up from the depths of consciousness, the inexpressible things and the tabooed world. They show themselves with a last shred of reticence, which only the Lawrence of ‘Lady Chatterly’ or ‘Be Henneif’, can unmask his feelings. Such understanding is a landmark in the field of poetry.

D. H. Lawrence was born on Sept. 11, 1885 in the Uninning village of Eastwood, Nottinghamshire in the English Midlands. His father was a coalminer and his mother an ex-teacher. Lawrence’s mother Lydia Lawrence fought to lift her children out of the working class. She did not like that children should become minor and encouraged Lawrence to take up teaching. He attended Nottingham High School and Nottingham University College. His first major novel Sons and Lovers (1913) is largely autobiographical, and chronicles the domestic conflicts of his world which ran between a coarse, inarticulate father and a self-consciously gentle mother. It is based on the Oedipus Complex of psychology of sex which shows a mother pull when another woman enters the life of his sons. It is how an artist was born in a family full of harsh, degrading atmosphere of poverty and that of trials and tribulations. He contributed to English Literature with novels, short stories, essays and poetry. In the year 1911 his first novel The White Peacock, was published. His other novels Trespasser (1912), The Rainbow (1915), Women in Love (1921), The Boy in the Bush (1924), The Plumed Serpent (1926), the much maligned and abused Lady Chatterley’s Lover (1929), and The Man Who Died (1930), The Aerons’s Rod, a mature work of great stylistic quality was published in 1922. In 1923, Kangaroo was published which was based on his experiences during the war and his later visit to Australia. Lawrence called it a thought adventure. It is in this novel that Lawrence introduces for the first time his Dark Gods, which he later identifies with the primitive Pagan Gods of Mexico. During this period Lawrence wrote, The Lost Girl (1920), Movements in European History (1921), the travel volume, Sea and Sardinia (1921), The Psychoanalysis of the Unconscious (1922), and Fantasia of the Unconscious (1922). He wrote more than a thousand poems and nevertheless he
produced an amazing quality of work - novels, stories, poems, essays, plays, travel books, translations and letters......

Vivian de Sola Pinto and F.W. Roberts made a life long study of Lawrence’s poetical works. With their great efforts all his poetical works were rearranged under the title, Complete Poems of D. H. Lawrence, published by Penguin, Heinemann in 1964. It is an important contribution to English poetry.

Lawrence began his career as a poet by writing typically Georgian verse. The publication of a volume of Georgian Poems, containing one of his own, appealed to him like a ‘big breath taken and waking up after a night of oppressive dreams’. In Lawrence’s own estimate, his early poems were romantically tinged with a love of the marvelous joy of natural things. Lawrence made serious efforts to reconcile the best of Imagism in his romantic poetry. Lawrence’s poetry should be seen as a rational entity within a cultural totality where the individual features are determined by larger structures. His poetics was a part of the process of change, a fact that has been ignored by the New Critics, and famous New Critics like R. P. Blackmur, Allen Tate, John C. Ransom, who laid down the norms as how to discuss a poem. Their assumptions, though useful as tools of interpretation have also their limitations. But Lawrence does not necessarily conform to those principles. There are many a well-known poems which rejects subordination of part to a whole, poems in which the subject is not the ‘I’ the poet but the objective reality, or the social class to which he belongs. He feels that once material becomes words, it is its best form. He declined to impose a form on his insights and emotions. It is hard enough to interpret his poetry merely from a Formalist point of view because to a Formalist, literature is a self conscious medium. In ‘Morality and the Novel’, Lawrence says, “the business of art is to reveal the relation between man and his circumambient universe, at the living moment”. At the same time in ‘Art and Morality’, he says, “What art has got to do and will go on doing is to reveal things in their different relationships”. His poetry is ideological both in content and form. “No poetry”, he explains, “not even the best, should be judged as if it existed in the absolute, in the vacuum of the absolute. Even the best poetry, when it is at all personal, need the penumbra of its own time and place and circumstance to make it whole”. Poetry is the creation of an artist on a particular historical time and does not exist in a vacuum. Lawrence’s poetry reveal an underlying pattern, a protest
against the social order in which he is enmeshed. His poetry is thus a part of a large social system, a system which is a network of social relationships.

Some of the critics like Edward Nash, Mark Schoarer, Miss Dorothy, Marvin Mudrik, Julion Van Hant, Moymahan, Aldous Huxley, H.T. Moore and Graham Hough have tried to establish Lawrence as a great writer, who is recognised for his unique powers.

It is a rewarding experience to go through artist’s creations and we become aware of what is yet unknown and unfamiliar to the world. Graham Hough makes the following observation:

Lawrence continually enlarge the boundaries of our consciousness and a judgment of his individual achievement, will in the long run, probably depends on the extent and the worth of the new territory acquired.83

In his essay on ‘Lawrence and Expressive Form’, R. P. Blackmun makes a carefully reasoned attack on Lawrence’s poetry exactly because ‘it is poetry without a mask’. According to him “the use of mask is necessary for the production of good poetry”.84

Through his letter written to Edward Marsh, Lawrence recognizes the validity of the best sort of ‘skilled verse’.85 Lawrence realizes, ‘it is something very difficult which needs the finest instinct imaginable, much finer than the skill of craftsmen’.86 He means ‘finer than the skill of craftsman in traditional forms’.87 Coleridge says about alive form which expresses the poetic sensibility of poet and is shared by whole nation of different linguistic groups. The traditional form is mask which covers the poet’s face at such times. Since the period of Renaissance, it has become much difficult to use traditional poetic forms successfully. In other ages, mask was considered as an invaluable means of communication but it is considered as a hindrance in communicating the poetic feelings. But the prophetic poet like Lawrence or Blake solves this problems by abandoning the mask all together. Lawrence, with a heroic self confidence and technical skill of the highest farm, takes the lead to produce
an organic or expressive form to express his naked passionate experience in a world where no one is ready to share his poetic sensibility. In his verse, he expressed his art that he could never have said in prose. His poems are most valuable and significant works of twentieth century in English literature. It is a kind of great poetry of the modern era.

Lawrence describe the Blake of 'Songs of Experience' and the Wordsworth of 'Resolution and Independence' as:

Poetry of this immediate present, instant poetry...... the unrestful, ungraspable poetry of the sheer present, poetry whose permanency lies in its wind like transit.88

In fact, Lawrence was looking for a sort of verse in which he could express his inner emotions, his naked passionate experience and which would enable him to express in appropriate form in relationship with the living universe. The present study concentrates on The Instinctive Response to Life in the Poetry of D. H. Lawrence. His poems are collected in the ‘Complete Poems’ edited by Vivian de Sole pinto and F.W. Roberts, published by Penguin Heinemann in 1964. It includes his nature poems, love poems, autobiographical poems, pansies, nettle poems, last poems and also uncollected poems which incorporate the body of his ideas and feelings. It is an important contribution of D.H Lawrence to English poetry. The poems have been classified under three groups ‘Rhyming poems’ or ‘Poetry of the Present’: Unrhyming poems (Under, Look! We Have Come Through! and Birds Beasts and Flowers) and Last Poems including the Uncollected Poems. D.H. Lawrence did not classify them as such. Therefore, his poems are interlinked and interconnected.

The first chapter ‘D.H Lawrence: A Study of Instincts’ presents Lawrence as a great prophetic poet of the distinguished genius who made an experiment of emotions and instincts in his poetry as a creative art.

The second chapter deals with the relationship between Lawrence’s early poetry and that of personal biography. The subject matter is the poet him self. In ‘Introduction’ to Lawrence’s Selected Poems Kenneth Roxroth remarks:
They are poems about Lawrence’s father, the coalminer who emerges mightly from the earth with the foliage of the carboniferous jungle on his white body. Lawrence’s little dark men, his Gypsies, and Indians and Hungarians, and Maxicans, and all the rest, are not dark by race, but dark with coal dust. The shadow of forests immeasurably older than man has stained their skins.89

He has shared experiences as a coalminer’s son and shows his relationship with Jessie Chambers, Louie Burrows and Helen Corke. In all these poems, one can discern an emotional concern with women who came from a socially and economically higher class. Jassie Chambers was the daughter of a rich farmer who could work on a rented form. Helen Corke was a school teacher who later becomes an author of several books related to economic reforms. In the company of such women Lawrence exercised his intellectual vigour. In one of his letters Lawrence wrote:

It was while I was at Crydon, when I was twenty three, that the girl (Jessie Chambers ) who had been the chief friend of my youth and who was herself a school teacher in Mining village at home, copied out some of my poems and without telling me, sent them to the ‘English Review’, which had just had a glorious rebirth under, Ford Madox Hueffer’. Hueffer was most kind. He printed the poems and asked me to come and see him. The girl had launched me so easily on my literary career like a princess cutting a thread, launching a ship.90

Some of the early poems describe his career as a school teacher in 1908 at Devidson Road School at Crydon, South London. Though he liked the job, yet it strained him. In the poems and letters of this period, he expressed his disgust for imposing discipline on young budding talents who can not be confined within the four walls of the class room. In the words of H. T. Moore:
A different Lawrence has begun to grow in his new environment: Lawrence the writer, Lawrence the teacher, changed and improved, and Lawrence the man became more assured, though many of his most agonising problems remained within him.\textsuperscript{91}

Some of his early poems describe nature as the central theme. He feels that nature is not merely an admiration of the scenic beauty, but it also includes flora and fauna of life. The problems related to the working class is also subject of some of his early poems. These poems show Lawrence’s experience of a working world. His nature poems reveal the instincts of sex. It brings impact on the men, women, animal, garden, tree, mine, landscape as strength of the nature. We can witness his powerful diagnostician of life. ‘Love on the Form’, ‘Pinto’, ‘Snake’, ‘The Colliers Wife’, ‘The Ship of Death’, ‘All Souls Day’, ‘Cherry Robers’, ‘Virgin Youth’, ‘Monologue of a Mother’, ‘Violets’, ‘Sigh No More’, ‘Snap Dragon’, are some of the fine examples of such poetic genius and marvelous craftsmanship of Lawrence which filled the vast ocean of English Poetry. Lawrence himself said:

> Many of his poems were so personal that, in their fragmentary fashion, they make up a biography of an emotional and inner life.\textsuperscript{92}

Thus, the early poetry of D. H. Lawrence reflects the beginning of Lawrence, the poet. Emphasis has only been laid on the themes. The poems of the Third Chapter Look ! We Have Come Through ! (Unrhyming Poems: Milestone of Poetic Experience) are conclusively a record of his early married life. According to Catherine Carswell, in the beginning, the title of the collection was, ‘Man and Woman’, which was later changed to ‘Poems of a Married Man’, and then again to ‘Look! We Have Come Through!‘. The poet’s struggle and loss of love associates his lot with a woman who is already married. He eloped her and went to another country in order to marry her. In Lawrence’s own words:

> The conflict of love and hate goes between the man and the woman, and between these two and the world around
These poems speak about the feeling of exhilaration and freedom of poet who experiences when his mother is no more present to exert emotional pressure on him. The section also throws light on how Lawrence views himself as a poet. Lawrence was fighting against the fetters that society puts on him, and he pleads for natural lingering of the voice according to feeling as society has suppressed the natural voice. The collection records the story of his life from the time of his marriage with Frieda. It is an emotional diary, exploring unexplored regions of human experience which begun in 1912, when Lawrence started resolving himself. His marriage with Frieda, daughter of a German officer, marked the final break from Lawrence's middle class conformist background and he considered this event as the appropriate subject of Look ! We Have Come Through ! The complete rejection of the social world and the attempt to replace it with a conventional relationship compelled the poet to manifest the social restrain in poems, Look ! We Have Come Through ! Consequently the content, the burden of social restrain, subordinates the form.

Later, Lawrence found a new theme which freed him from the trammels of autobiography in 'Birds, Beasts and Flowers : Unexplored World of Experience'(Chapter IV) He aims complete nature poetry which will include birds, beasts, fishes and even insects as well as vegetable life. The famous culminating poems in this section-'Figs', 'The Revolutionary', 'Bare Fig Trees', 'Almond Blossom', 'Snake', 'Tortoise Shell', 'Fish', 'Mountain Lion', are some of the fine examples. 'Snake' is a rare and a memorable achievement and is a triumph of style and idioms and can be compared with any excellent poems of English Poetry.

The fifth Chapter include poems under the title 'Pansies, Nettles, and Uncollected Poems : Fresh Horizons', are brilliant and incisive satiric commentaries on western civilization. Although some of them seems to be written in a mood of exasperation and are a handful of thoughts. As in the words of Lawrence himself:

Each little piece is a thought ; not a bare idea or an opinion or a didactic statement, but a true thought, which
comes as much from the heart and the genitals as from the head. A thought, with its own blood of emotion and instinct running in it like the fire in a fire-opal, if I may be so bold. Perhaps if you hold up my pansies properly to the light, they may show a running view of fire. At least, they do not pretend to be half-baked lyrics or melodies in American measure. They are thoughts which run through the modern mind and body, each having its own separate existence, yet each of them combining with all the others to make up a complete state of mind.94

Some of the 'Pansies' and 'Nettles' are in rhyming doggerel, very like the doggerel Blake used in letters to his friends.

The poet himself says that these 'Pansies' may be taken as thought rather than anything else, casual thoughts fleeting with the time, mood or as the circumstance changes. These thoughts run through the modern mind and body. Again he says:

Live and let live, and each pansy will tip you its separate wink. The fairest thing in nature, a flower, still has its roots in earth and manure; and in the perfume there hovers still the faint strange scent of earth, the underworld in all its heavy humidity and darkness. Certainly it is so in pansy-scent, and in violet-scent; mingled with the blue of the morning the black of the corrosive humus. Else the scent would be just sickly sweet.95

The poems that Lawrence wrote in the last years of his life are mostly religious poems and some how reveal the philosophy of life. To him, God is creative through nature and His presence is transcendental. God is a symbol of reality that he says in 'The Body of God':

God is the great urge that has not yet found a body
the great creative urge. 
And becomes at least a clove carnation: 
Lo! that is God.  

The poems written during this period are just a kind of diary of the last year of Lawrence’s life, and one can find poet’s thought often repeated. As he entered the stage of death, he prepared himself for ‘the last, the longest voyage’, and composed many wonderful poems like ‘The Ship of Death’, ‘Songs of Death’, ‘Sleep’, ‘Bavarian Gentians’, etc. All these poems reflect his suffering and the agony of departure which turned into music and reconciliation. ‘The ship of death’ represents the pinnacle of achievement of his poetic language where the imminence of death stirred the poet’s imagination and capture a vivid splendor. By using simple unadorned language, he is able to communicate the grimmest facts of life in a conversational style:

And it is time to go, to bid farewell  
to one’s own self, and find an exit  
from the fallen self.  
Have you built your ship of death, O! have you?  
O, build your ship of death, for you will need it.  
The grim frost is at hand, when the apples will fall  
thick, almost thunderous, on the hardened earth.  
And death is on the air like a smell of ashes!  
Ah! Can’t you smell it?  
And in the bruised body, the frightened soul  
finds itself shrinking, wincing from the cold  
that blows upon it through the orifices.  

The poem is a final triumph of Lawrence’s poetic art, combining a wonderful grandeur, tranquility with that free-breasted naturalness and spontaneity.

His ‘Last Poems’ were published posthumously titled ‘Last Poems’. The poems are the most significant achievements of Lawrence’s account of their form and thought and remind us of John Keats who contemplated about death that he saw during the death of his brother, Tom, in Hyperion. And both Lawrence and Keats exhibits a
control over despair. These poems are seeded with religious thoughts, which Lawrence developed in ‘Birds, Beasts and Flowers’. The poems are religious in which Lawrence propagates as an upside down version of Christianity, a rejection of Christianity and an acceptance of a primitive religion of wonder.


So, the spirit of Lawrence was too wild to be kept within the bounds of any traditions. His poetry was created in the manner of the great romantics and could not be shackled by rules and conventions. Horace Gregory has, therefore, rightly remarked:

D. H. Lawrence like Emerson, before him accepted the task of reviving Adam in himself and renaming the beasts of creation. 99

Lawrence was really interested in the working of the elemental life impulse that shows how the unconscious vital forces control the conscious life. There are few poets in English who came so close to life in order to express his instinctive responses in poetry.

Finally, we can say that Lawrence is a poet with difference who is anti-traditional, natural, unconventional and instinctive in his approach. He is in a direct contact with feelings that he experienced. He dislikes to put mask upon his emotions. He is modern as well as romantic in his approach which makes him a poet without mask. His genius is par excellence as a poet.
11. A letter to Edward Marsh for *Georgian Poetry* edited by Marsh himself. (c.l.) p. 221


54. Bruce Steele, *Study of Thomas Hardy and Other Essays*, op. cit., p.19.


56. *Ibid*, p. 211.


64. *Ibid*, p. 61.


68. D.H. Lawrence, in *Introduction to these Painting*, in *Phoenix*, op. cit. IX- (ed.)
   Edward D. Macdonald, p. 556.
72. Ibid., p. 557.
73. Ibid., p. 556.
74. Ibid., p. 557.
75. Ibid., p. 255.
76. Ibid., p. 255.
77. Ibid., p. 256.
81. Ibid., p.524.
82. Ibid., p.28.
86. Ibid., p.221.
87. Ibid., p.221.
   cit*, p.5.